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American Art News

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BLAKESLEE ESTATE MATTERS.

So much that is misleading has been published in the dailies regarding the settlement of the affairs of the late Theron J. Blakeslee, that it may be as well to state the facts in the matter.

Nothing has been as yet definitely decided as to the disposition of the large stock of pictures left by Mr. Blakeslee in his galleries. As he left no will, his widow, who is in attendance daily at the galleries, has charge, with the Knickerbocker Trust Company as co-executor, of the estate, and the virtual charge of matters is in the hands of Mr. Charles H. Keep, of the Trust Company. With an informal committee of friends, among whom are Messrs. Edward H. Holbrook, Edward J. Berwind, and A. H. Milliken, of Chicago, Mr. Keep will decide as to the best disposition of the 700 or more pictures.

The plan to send a selection of the best works to London for sale at Christie's in June has been abandoned, and the idea of a series of auction sales beginning next Autumn, and extending through next season and possibly through that of 1915-16, is now most favored. Should these be decided upon, "expert" authentication will be arranged for the most important canvases.

As Mr. Keep is not a picture man he will presumably depend largely upon the advice of friends better posted in the subject. It is possible that the galleries may be reopened for business under the general superintendence of Mrs. Blakeslee, and in this case some of the works may be sold privately.

All published estimates as to the present or future value of the pictures, the amount that the widow will realize after sale, etc., are the mere guesses of uninformed persons and reporters, and should not be seriously entertained. The state of the market when the pictures come to be sold will largely determine what they will bring.

MOULTON-RICKETTS FAILURE.

William V. O'Brien, Henry H. Gutherz and Ralph Clarkson have been appointed by Judge Carpenter to act as appraisers to value the property of the bankrupt firm of Moulton & Ricketts. Clarkson is an artist and the other two are art dealers. The Chicago Title & Trust Company, receiver, asked for the appraisers.

H. W. Huttig of Muscatine, Iowa, petitioned Federal Judge Carpenter for the return of three paintings now in the store of Moulton & Ricketts, insolvent art firm. They are:

"The Bridesmaids," by Piot.
"Une Rue Descendant à Ouvers," by Corot.

"A Venetian Festival," by Barbudo.
The pictures are said to be worth \$15,000. Huttig's claim was opposed by the receivers.

Ricketts' Firm Receivers.

An order preventing John R. Norris of New York from taking possession of "Early Spring," by George Inness was entered by Judge Carpenter on petition of the receivers. The picture is valued at \$10,000.

Ricketts to Resume?

According to the Chicago "Examiner," "Robb Roy Ricketts probably will be re-established in business at the wish of his creditors. Many of the creditors, it is said, have agreed that the best thing that can be done will be to turn over to Ricketts the stock now in the hands of a receiver, and let Ricketts sell the pictures and other art works under the supervision of a representative of the receivers."

"Some of the art dealers," continues the "Examiner," "who are creditors say Ricketts can do more than anyone else. Others are opposing this move because they do not want Ricketts to re-establish himself in business in Chicago."

Dealers to Consign Pictures.

"The general understanding is" again on the authority of the Examiner, "that Ricketts will re-establish himself within a month and that leading dealers in other cities have offered to consign to him pictures to restock

his place, the principal one being Knoedler of New York.

"It is expected there will be a meeting of creditors in a few days and a trustee elected. Mr. A. Preyer of The Hague, a heavy creditor, who has been in Chicago, has left for New York. The European dealers have selected Emil C. Wetten as their Chicago representative.

"It is understood there will be no further hearings before the receiver as he has been able to trace all the assets and found all the books satisfactory. An effort will be made to recover pictures sold within the last six months at a great sacrifice and suits will be instituted by the trustee in New York against John Levy and G. T. Buek of New York, for the recovery, in Buek's case, of the American watercolor collection.

Four persons have laid claim to paintings in the art galleries, which it is said were lent for exhibition purposes. They are: Robert Gerrer, Shawnee, Okla.; five pictures. Mrs.

HOUDON BUST SOLD.

(Cable to American Art News.)

Paris, April 10, 1914.—Jacques Seligmann has sold to a Paris collector, who declines to have his name made public, the celebrated bust of Sophie Arnould, by Houdon, which he recently bought from the Murray Scott collection. The selling price is not made public, but as the bust was valued in the probate of the Murray Scott will at \$150,000, it is presumably a large one.

THE TITIAN AT HOME AGAIN.

The portrait of Philip II by Titian, which, it was reported in Cincinnati last week, "had been returned for further authentication," is again in the Museum there. The report of its return, as the ART NEWS stated last



"VANITY"

Charles Bittinger

In the Spring Academy Exhibition.

Rose Rothschild, Chicago; one painting. Elliott Daingerfield, New York city; two pictures. Mrs. Mary Pinckard, Chicago; forty-one pictures and paintings. Her attorneys said the pictures were valued at about \$35,000.

KRONIG FINDS A REMBRANDT.

Dr. Joseph O. Kronig writes from the Hague, that he recently found, for a small price, in London, a Rembrandt which, after cleaning, as the work was in bad condition, proved to be a superior example. It is signed and dated 1631. The subject is "Bacchus and Aridane in Naxos." and resembles the "Andromeda" of Dr. Bredius, having fine color and striking light.

SALE OF A GREUZE.

The Ehrich Galleries announce the sale of the Greuze "My Dove," shown in their recent exhibition of works by Old Masters.

week, was due to the picture having been sent to New York, to Miss Newport, who sold it to Mrs. Thomas Emery, for the purpose of a private exhibition.

CANADA BUYS ART.

The Canadian government recently purchased for the National Gallery in Ottawa, "A Governor of Cadiz," by Goya, from Mr. H. Van Slochem; "Waterloo Bridge on a Foggy Day," by Claude Monet, from Durand-Ruel; a XVII century Spanish picture, attributed to Herrera the younger, and "Oedipus," by J. F. Millet, from the Cottier Galleries.

DORE PICTURES SOLD?

Mr. J. Stuart Burns, who claims to be a representative of the Dore Galleries of London, is given as the authority for a published statement that he has sold the well-known collection of 17 paintings by Gustave Dore, exhibited at the Chicago Exposition.

AMER'N PICTURES IN LONDON.

Mr. Hugo Reisinger, who, at the request of the Earl of Kintore, undertook the selection of a representative collection of modern oils by American artists for the Anglo-American Shepherds Bush Exhibition this coming summer in London, has completed his work, and has assembled some 110 typical and strong examples of leading American painters living and working here.

The first part of these will be shipped to London today. Mr. Reisinger, whose independence of any commercial consideration, knowledge of the subject and art taste, made him the best possible man to collect such an assemblage, was able, through his personal influence, to secure several works of distinction that will alone make the display notable.

While there was an Honorary Committee of artists appointed, Mr. Reisinger has really done the entire work, and at the further request of the Earl of Kintore and the Exhibition members, will sail for London soon, to hang the pictures for the opening of the exhibition, May 16 next.

The pictures representing American artists in Paris have been selected by a committee, of which Max Bohm is chairman.

"ONE MAN" SHOWS AT EXPOS'N.

Mr. John E. D. Trask, Fine Arts Director of the coming Panama-Pacific Exposition, in a recent interview with a representative of the AMERICAN ART NEWS, disclosed the important news that a feature of the United States Section of the Fine Arts Department of the Exposition will be a series of about twelve rooms devoted to individual exhibitions. While Mr. Trask declined to make public the names of the men chosen for this honor, he said that the "one-man" shows would be confined to such artists as have influenced schools of painting in this country and who may be considered as national types.

It is understood, on general hearsay, that among the twelve men under consideration for this distinction are Whistler, Sargent, Homer, Twachtman, Redfield, Frank Duveneck, Keith, Tarbell, Childe Hassam, J. W. Alexander, and Joseph Pennell.

Some distinguished men who will not have individual rooms will have alcoves assigned to their work. In a general way Mr. Trask says that the "group" idea will obtain throughout the arrangement of the galleries.

In the foreign sections the same will hold true in so far as Mr. Trask is able to control the placing of exhibits. Sweden will have two "one-man" rooms, devoted to the work of Liljefors and Karl Larsen.

No "Modernists" Need Apply.

There will be no department devoted to the "modernists" in the United States Section, but Mr. Trask assured the representative that the new movement will be most fully exploited through the exhibits sent over from France, Germany, Holland, Italy and Austria.

Machinery Hall which is finished and ready for installation, has been turned over to the artists at work upon the decorations. These include Frank Brangwyn, Robert Reid, Childe Hassam, Edward Simmons, William de Leftwich Dodge, Frank Vincent DuMond, Milton Bancroft and Holloway. Most of these men are now in San Francisco and are working in the improvised studios in Machinery Hall. Brangwyn is making the decorations for the Oriental Court, and Robert Reid the eight panels for the Fine Arts Palace.

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ANNMARY BROWN MEMORIAL.

The Annmary Brown Memorial was built and given to the citizens of Providence, R. I., by Gen. Rush C. Hawkins in memory of his wife. It is located on Brown St. near Brown University in the older residential portion of the city and is open free to the public on four days in every week. The date of the opening was July 2, 1907. Perhaps no better idea of the purpose of its founder can be gained than by quoting from the general's pen.

"This memorial has been brought into existence for the purpose of honoring and perpetuating the memory of a beloved wife and woman. Annmary Brown belonged to a family which, since its founder came to the State of Rhode Island in 1638, has been notable for the untarnished citizenship of its members and for what it has done to promote the higher interests of the community and of civilization. This gift for the use of the people of Providence is made entirely without reservations, except so far as safety and secure perpetuation require."

The memorial is housed in a dignified but simply designed structure of granite consisting of three spacious galleries, two smaller apartments, one of which is used for an office, and an entrance hall. For the husband and the wife, a resting place has been provided in the inmost-chamber of the building shut off from the rest of the structure by a handsome bronze door.

The contents of the memorial may be classified under four general divisions. The hallway and the two small apartment contain family portraits, books, trophies of the General's military career, paintings, and many family heirlooms and interesting costumes. The first of the three main galleries contains a collection of books printed from 1460 to 1500, the earliest days of the art of printing. A. W. Pollard, of the British Museum, an expert bibliographer, has cataloged the entire collection, which is said to be not only exceedingly valuable but practically matchless.

The second gallery holds the collection of modern art, which is notable for its range. No school of art is especially favored.

Alfred Plauzeau is represented by "Poland Partitioned," reproduced in the ART News two years ago. This large canvas is of an allegorical nature. By the same artist, is "Blanche of Navarre Imprisoned in the Château D'Orthez." This picture is very impressive.

Hugo Ballin is represented by "The Viola Player," "A Woman with a Cat," by Thomas Couture makes a strong appeal.

"A Glass with the Squire" is by Eastman Johnson. Of striking contrast is the canvas by Alfred Agache entitled "To Whom the Crown?" A recently acquired work by Daniel Garber is "In the Hills." A landscape by S. J. Lamorna Birch also attracts attention. Gari Melchers is represented by two important canvases, and Louis Cabé comes to the front with a strong well-handled landscape suggesting Harpignies.

Edwin Lord Weeks, who was famous for his Eastern subjects, has perhaps never outdone "The Golden Temple," a huge canvas which occupies the center of one end of this gallery.

The third large gallery is given over to paintings by old masters. Angelica Kaufmann's "Zeuxis Arranging the Pose for the Portrait of Juno," the very essence of graceful composition. Andrea Del Sarto's "Holy Family" is an important example. Gilbert Stuart's portrait of Benjamin West is a notable work.

An important work is the full-length portrait of the Countess of Waldegrave by Sir Thomas Lawrence, and no less interesting is the "Portrait of an Unknown Woman," by the Spanish master, Claudio Coello. Adrian Van Ostade's small canvas showing the "Itinerant Musician," must not be overlooked and in conclusion there is an important "Holy Family," by Rubens.

The Annmary Brown Memorial is not yet popular with the masses for several reasons. Nothing is done to advertise it or keep it in the public eye, and located as it is in the residential section it does not attract idlers or curiosity seekers. But to the discriminating it is a constant source of enjoyment and Providence is much richer by this generous gift of General Hawkins. Wm. Alden Brown.

PEACE MUSEUMS PROJECTED.

A group of museums, twenty in number, in which will be housed permanent exhibits showing the development and processes of many industrial and peaceful arts is to be erected in this city. Among the directors of the institution are G. F. Kunz, F. A. Vanderlip, C. H. Strong, A. B. Hepburn, Job E. Hedges, C. W. Rice, Prof. M. T. Bogert, of Columbia; T. C. Martin, J. A. Stewart, Jacob H. Schiff, T. A. Edison, E. H. Gary, Nikola Tesla, H. A. Towne, M. E. Stone, L. L. Seaman, H. J. Hardenberg, H. E. Huntington, T. N. Vail, R. U. Johnson and Rear Admiral R. E. Peary.

A GOBLET WORTH \$50,000.

It is reported that the British Museum has offered \$50,000 for the III century glass goblet, recently discovered near Sopron, Hungary, but the Sopron Museum is endeavoring to prevent its leaving Hungary, under the National law to that effect.

LIMOGES NOW FOR EXHIBIT.

The Limoges Chamber of Commerce, which has been actively opposing official French participation in the Panama-Pacific Exposition owing to the undervaluation suits brought by the American Treasury Department, has now changed its mind, and has sent to the Ministry of Commerce and to the Foreign Office an expression of the hope that the French Parliament would vote an appropriation for French representation at San Francisco.

ACADEMY PLAN ABANDONED.

The plan for a Fine Arts Building on Morningside Heights, to be erected by Columbia University and the National Academy of Design, to be administered by the latter and to constitute the Fine Arts Department of the University, has been abandoned by mutual consent. Thus does still another of the thousand and one plans for a new and adequate home for the National Academy fade away.

RARE COINS STOLEN.

A recent cable from Berlin to the "Sun" of Mar. 17 states that the entire collection of coins and medals in the Luebeck museum has been stolen. The collection was some thousand years old.

GUERIN'S COLOR SCHEME.

The color scheme for the Panama-Pacific Exposition in San Francisco in the hands of Jules Guerin, Charles Grafly describes as very handsome. Domes and entrances of the buildings are painted in beautiful colors, while for the decoration of the grounds he has devised a system of banners, flags, and streamers which are very effective. In an experimental section of the grounds Mr. Guerin has planted tall standards terminating in globular gold stars and bearing below the star's hoops, from which are depended long-colored silk streamers looped together near the base. Blowing in the wind these present beautiful color combinations and contours.

Machinery Hall, which is completed and ready for installation is fitted up as a studio for this work. Other buildings are rapidly nearing completion. The Art Palace has its steel construction up.

The whole exposition, Mr. Grafly reports, is very compact and there will be little distance between the buildings. The grounds are fairly large and immense trees are being transplanted by the thousands, to convert the place into a luxuriant garden.

Public enthusiasm is wonderful and many citizens of San Francisco are actually lending their trees for the grounds of the exposition. The nursery is just outside the Presidio.

The man in charge of the gardening has been preparing trees for transplanting for the last two years. Eucalyptus trees from thirty to forty feet high have been successfully transplanted and, together with large palms, will be those chiefly used in the scheme of decoration.

Helen W. Henderson.

ACADEMY ASSOCIATES NAMED.

At a meeting of the National Academy of Design Wednesday night six associates were elected, as follows: Painters, Robert Spencer and Ivan Olinsky; sculptors, Paul Manship and Sherry Fry; architects, Ralph Cram and Fred L. Olmsted.

PREHISTORIC POTTERY GLAZE.

The discovery by Henry C. Mercer, of Doylestown, Pa. that the ancient inhabitants of Mexico used a glazing process in the manufacture of their pottery has revolutionized the views of ceramic experts at the University of Pa., and may lead to the discovery of beds of clay suitable for use today. Mr. Mercer, who is an expert on tiling and a former curator of the University Museum, during a recent study of Mexican potteries at the museum, had his attention called to the variance in workmanship in certain collections. He promptly classified the potteries as possessing two different kinds of glaze, and was surprised to find that a distinct glaze was still apparent. The ancient Egyptians, says Mr. Mercer, did not glaze their works, the Chinese adopting this precaution at a later date to make their vessels impervious to water. Civilization had been established by this time, however, and the use of the glazing art by prehistoric Mexicans may unfold interesting data regarding the development of ceramics.

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EXHIBITION CALENDAR FOR ARTISTS.

NATIONAL ACADEMY OF DESIGN. Annual Spring Exhibition. Closes	Apr. 26
AMERICAN SOCIETY OF MINIATURE PAINTERS. Fifteenth Annual Exhibition. Fine Arts Building, New York. Closes	April 26
NEW HAVEN PAINT AND CLAY CLUB. Yale School of Fine Arts 13th Annual Exhibition. Closes	April 28
SOCIETY OF WASHINGTON ARTISTS. Twenty-third Annual Exhibition. The Corcoran Gallery of Art, Washington. Closes	April 28
CARNEGIE INSTITUTE, PITTSBURGH. International Exhibition. Opens	April 30
Closes	June 30

ART AND ARTISTS

Richard Hall, formerly well known here, but who has resided in Paris now for some four years past, spent last Summer in Brittany, where he painted, among other works, one of two old peasants—a man and woman—which will be hung in the old Salon this month. He is also sending to the old Salon a three-quarter life-size seated portrait of Mr. Elliot F. Shepard, nephew of Mr. W. K. Vanderbilt.

Chauncey Ryder recently moved into his new studio, 24 West 59 St. where he has painted a number of his good landscapes. He expects to leave this month for his Summer studio at Wilton, Mass. He recently held an exhibition of fifteen canvases at Newton, Mass., five of which were sold.

Maurice Fromkes spent the winter painting portraits. He has returned to New York for a few weeks, but will go again to Cleveland to complete some work there, and about June 1 he will sail for Spain, where he will study the galleries for some months. It is his intention to remain abroad for at least two years.

Orlando Rouland is painting a portrait of Mr. William T. Evans for the Montclair Museum. The subject is represented in three quarter length standing pose. A recent exhibition held by this artist in Montclair met with much success. It comprised landscapes and portraits.

Robert Vonnoh, who spent several weeks in Boston, where he held an exhibition at the Doll and Richards Gallery, has returned to New York. Bessie Potter Vonnoh, who spent several weeks in Florida, returned to New York last week. They will leave for Europe next month and will work in Paris and at their studio at Grez Sur-Loing.

Edward H. Potthast is at work upon some of his strong marines and boat pictures, begun at Gloucester last Autumn, and also on some landscapes painted at the Delaware Water Gap. The latter, high in key, are different from his usual subjects; joyous in color and interesting in design. He plans to spend a few weeks in the Delaware Valley next month.

Robert Brandeggee is painting at Farmington, Conn., a portrait of David Broderick, the American contractor of interesting experience with the Cuban government.

Artist tenants of the Ovington Studio Building, 246 Fulton St., Brooklyn, are giving a reception and holding an exhibition of their Winter's work today until 10 P. M.

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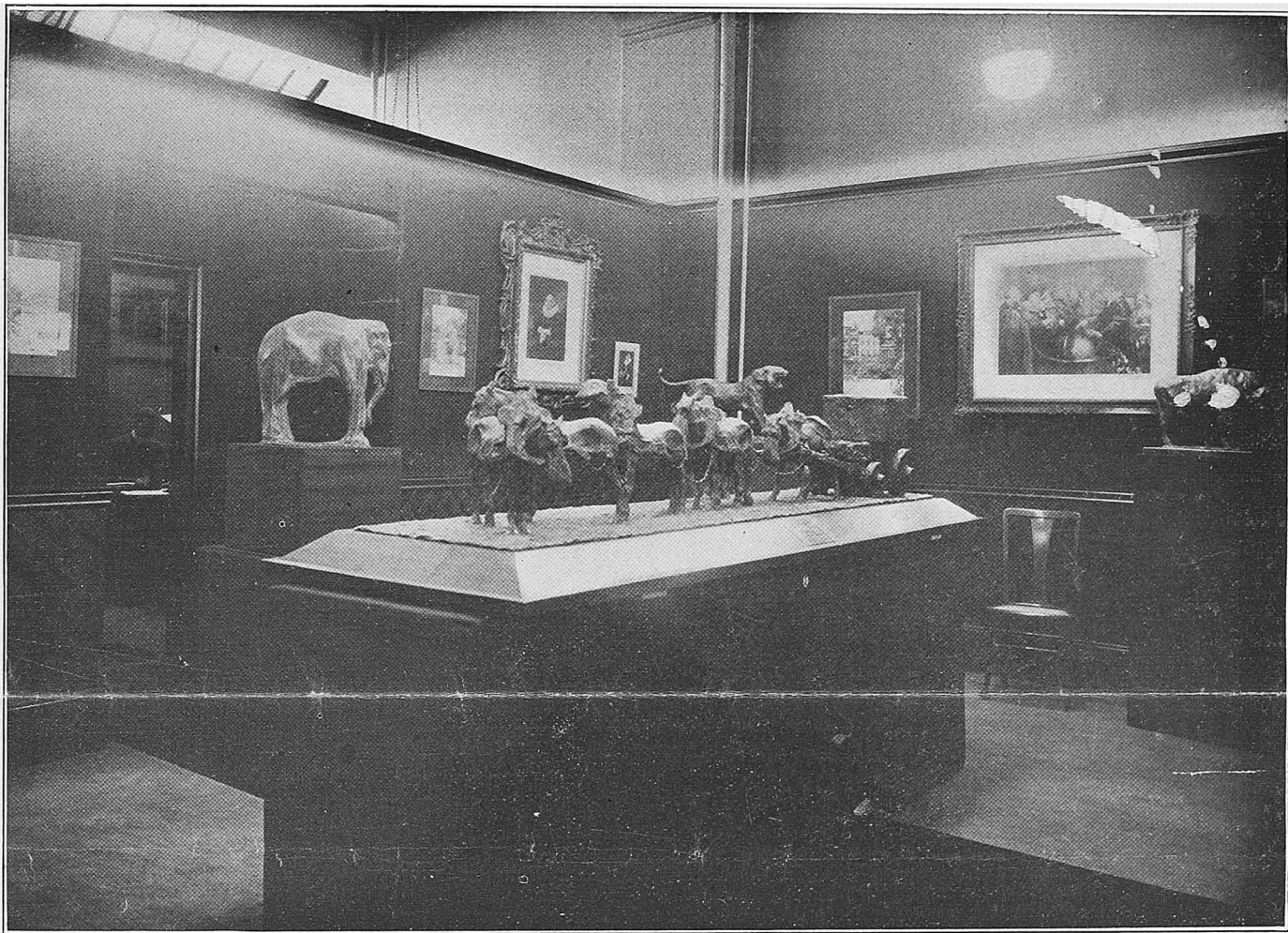
Members' Show at Salmagundi.

The contemporary exhibition of oils by artist members now on at the Salmagundi Club, 14 West 12 St. through April 14, has a high average for the first time in the history of the club. The pictures were submitted to a jury, and if more than half of the works sent were rejected for lack of space and also because some did not reach the jury's standard thereby causing considerable dissatisfaction among the rejected, the exhibition has by no means suffered, and the jury is to be congratulated on its selection.

The Charles Vezin prize of \$300 was given to Everett Warner for his broadly painted, well lit "Roadside Cottage." It is difficult to make a choice in an exhibition so uniform in quality, but a few of the works which stand out are E. A. Bell's "La Danseuse," a small work of jewel like quality; Chauncey F. Ryder's tender, poetical

"FAKIRS" IN ANNUAL REVEL.

The dignified Spring Academy exhibition will undergo its annual burlesquing at the



SCULPTURE BY REMBRANDT BUSATI

On Exhibition, Goupil Gallery

hands of the "Society of American Fakirs" next week.

The "Fakirs" are members of the Art Students' League and the exhibition of fakes on the Spring Academy and the "Fakir Show" will be held in the League's rooms, 215 West 57 St., every evening next week. The proceeds will be used to help poor and promising students.

H. Anthony Dyer, with Mrs. Dyer and their young daughter, have gone to Italy, where they will motor and paint, later going over to France and England.

The semi-annual civic and masquerade ball given by the Ferrer Art School, under the auspices of the Francisco Ferrer Association, will be held at the Lenox Casino tonight.

New Salmagundi Officers.

At the recent annual meeting of the Salmagundi Club the following officers were elected: President, F. Ballard Williams; 1st vice-pres't., Bruce Crane; 2nd vice-pres't., Samuel T. Shaw; Cor. Sec., Howard Giles; Recording Sec., John Ward Dunsmore; Treas., Paul E. Alberti; Librarian, Albert A. Southwick.

Art Committee: Chairman, Eliot Clark; W. J. Aylward; Carl Runguis; E. L. Blumenschein; and Ivan G. Olinsky.

House Committee: Chairman, Jos. B. Acken; Hal. Marchbanks; W. J. Bealey; John E. Starr; and H. Van Buren Magonigle.

"Silver Hour"; Orlando Rouland's "En Profile," good in color and well modeled; Guy Wiggins' delightful little "New York, Winter," full of painters' quality and truthfulness; Carleton Wiggins' thoroughly good cattle piece "The Hayfield."

"Drifting Snow," by Gustave Wiegand, is one of the best works in the display, and Hobart Nichols' "Twilight" is a virile marine. Charles Bittinger's "Noon" is a surprise to every one familiar with his carefully painted figure compositions. This landscape is the antithesis of the works by which he is known, broadly painted with even a tendency toward radicalism, but nevertheless one of the best things he has exhibited.

There are also representative and good examples of Edward Volkert, H. Ledyard Towle, William O. Swett, Charles Vezin, Frederick J. Wagon, Frank T. Hutchins, Frank A. Bicknell, Eliot Clark, Charles P. Gruppe, Edward Dufner, Bert. Williams, F. De Haven, Howard Giles, William J. Hays, Jules Turcas, H. L. Hildebrandt, Lewis Cohen, W. Herbert Dunton, George Inness, Jr., E. W. Redfield, William E. Norton, (whose "Summer Afternoon" is a veritable gem, lovely in color and poetical in rendition) Carl Runguis, E. H. Potthast, Paul King, William Ritschel, F. K. M. Rehn, John F. Carlson, Robert Vonnoh, Bruce Crane, F. Luis Mora, Emile Carlsen, Will. J. Quinlan, Cullen Yates, J. Francis Murphy, Henry B. Snell, Gustave Cimmiotti, A. L. Kroll, A. L. Groll and A. T. Van Laer.

(Continued on page 8.)

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At the 6th exhibition of the American Art Club, beginning April 6 at the gallery, 73 Morningside Drive, the proceeds of all sales will go to Margaretta Franz, an American missionary in China. She has recently adopted 20 famine orphans to provide for at home and at school.

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE APRIL BURLINGTON.

An interesting feature of the April issue of the Burlington Magazine, just received from London, is a frontispiece reproducing the Botticelli portrait of Guiliamo de' Medici, recently sold to Mr. Otto Kahn. This picture, a most important one, is reproduced in the Burlington for the first time. The reproduction is accompanied by an article by Mr. Roger Fry. Copies of the Burlington can be obtained from the American publisher, James B. Townsend, 15 East 40 St.

JURY QUESTION AGAIN.

Following the controversy aroused by the adverse criticism of the method followed by the Pa. Academy in pursuance of a custom of years' standing, in inviting a majority of the pictures, and, at the same time, submitting all others offered to Juries, at its annual exhibition just closed, and that which now bids fair to rage over the Carnegie Institute Jurors at Pittsburgh, comes a lively row within the sacred precincts of no other institution than the Salmagundi Club, the most distinctive purely artists' club in the country. This has occurred over the rejection of certain pictures offered the Club's annual exhibition of members' work, by a Club Jury, appointed for the first time in the Club's history.

The resignation of a leading painter, whose work was rejected by this Jury, is reported, and it is rumored that several other "rejected" Salmagundians will also resign.

So the Jury system alone does not seem to work well, when an artists' club tries it. And yet the exhibition, it is universally agreed, is the best the Salmagundi has ever held. "Who shall agree when doctors disagree?"

CORRESPONDENCE

Invited vs. Jury Shows.

Editor AMERICAN ART NEWS.

Dear Sir:

Mr. Charles Vezin has so promptly and generously sent his check through you for \$100, in accordance with his published promise, that I send it back to you, with the request that you return it to him, with my compliments. The information that I gave him was hardly worth the price it cost him, and I do not feel quite like taking his money.

I wish he were as generous in acknowledging his error. In his published letter to you of Feb. 10 he charged that the Pa. Academy "invited almost as many pictures as could be hung," and this he characterized as a "hoax" and a "cruel joke." To answer this indictment I gave him the facts, and they show beyond question that there was ample space on the Academy's walls this year for at least 200 more pictures than the Jury accepted. I now give him for his information further figures, and have tabulated them, so that he may have no "Chinese puzzle" in adjusting them.

A Careful Estimate.

The table shows the number of pictures in each year's Pa. Academy Exhibition, and the excess of that number above the total pictures, 330, exhibited this year.

There were in—	Pictures	more than in
1908	428	98
1909	447	117
1910	495	165
1911	375	45
1912	568	238
1913	480	150

Doesn't Accept Vezin's Deductions.

If in all these years the Academy's wall space accommodated as many pictures as these figures show above 330, surely the conclusion is inevitable that we must have had ample space this year for many more than were accepted and surely Mr. Vezin's deduction is utterly without foundation. His charge falls to the ground and he ought to have frankly so admitted. What does he now say? He suggests that the pictures this year may have been large and that they thus took up all the available space, and he seeks for a comparison "of the aggregate number of square feet represented by the canvases." We have never had a Jury yet that passed on pictures by area measurements, and I have no record of their size, but it is not a fact, as far as those I have asked can judge, that there is any material difference in size between the pictures exhibited this year than are usually shown upon our walls. In fact the Exhibition contained very few canvases which could be described as large. Besides, even if the pictures were slightly larger this year, which I deny, what about all the other years given in the table above stated? They could not have been always larger. I cannot see how Mr. Vezin can withhold a frank acknowledgment that his charge is false.

Jury and Hanging Committee.

In the circular invitation which the Academy issued to artists to send to the Exhibition, it was said: "Every work entered will be submitted to the Jury and every work accepted will be hung." Never as far as I know or can learn, has the Hanging Committee failed to hang every picture the Jury accepted. Indeed this must be so from the very nature of the way in which we manage our wall space. The Building is our own, devoted exclusively to our own purposes, and we take down our own canvases to accommodate the number of pictures which each Exhibition embraces, and we keep on taking them down, until ample wall space is provided. As long as this guarantee is fulfilled to the letter, it is nobody's business but The Academy's what is done with the rest of the wall space, whether it is used for the permanent collection of the Academy, for groups by individual painters or by pictures invited by the Jury or directly invited even by the Management. What we guarantee and have never failed to perform

is that every picture accepted by the Jury will be hung.

Academy's Policy Not Under Discussion.

Instead of frankly admitting that his charge is without foundation, Mr. Vezin has written a long and labored letter, which wanders far afield from the specific charge he made. He complains that certain pictures were assured places, notes that 40 per cent. of the exhibiting sculptors were women, and 14 per cent. of the painters, that "exhibitionism" ought not to be encouraged, by which he means apparently the hanging of pictures of large size, and then discusses the "policy" of the Pennsylvania Academy and ends up by sending his check. I can only say that he asked me for facts and I gave them to him and hence took his money. Had he offered to discuss with me the "policy" of the Academy, I would have politely declined—such not being my province.

Pa. Academy Not Easy of Entrance.

From the figures I originally gave him, and from those I now submit, he can draw his own conclusions. He has already discovered that the Pa. Academy exhibition is not easy to get in. It is not intended that it should be. It is intended rather, as the directors of the Academy stated in their last annual report, "to be representative of the highest standard of American art, judged by American artists themselves." It is not a contest of tyros, but of professionals, although absolutely open to everyone, and is probably the most difficult exhibition in America to enter. Notwithstanding his criticism of the "policy" of the Academy authorities, it is the fruit of many years' experience and the results speak for themselves.

At the exhibition just closed we sold 60 works, beating all records in the history of the Academy, not only in number, but also in amount, and this notwithstanding the admitted but unfortunate fact, that the times are wretched for the sale of any kind of art at all. Whether it is wise "policy" or not to treat the action of the jury as final, and leave them entirely without interference or control, I must decline to discuss. Doing so, undoubtedly results in each jury fixing its own standard and thereby making a larger or smaller exhibition, as that standard may be liberal or strict, but it is significant to say the least, that in 1912 when the exhibition embraced 238 more pictures than in 1914, there were only 45 works sold as against 60 this year, and the cash returns we were able to make to artists were \$10,000 less than that made now, and notwithstanding the extraordinary weather of this winter, our attendance was four thousand more than in 1913.

Did Vezin See the Show?

I wonder whether Mr. Vezin saw the exhibition this year, or whether, as is often the case with critics, he writes in the dark. I ask him through your columns whether he did or did not see it?

The Pa. Academy has always stood for the safe and sane in art, but she has always stood also for advancement. It is manifest that the only way to advance art is to advance it. As the standard is raised, each step marks the fall of a weaker brother, but that cannot be helped.

As to "Fair Play's" Letter.

The same issue of your valuable paper that contained Mr. Vezin's answer, had a letter as a sort of tail, and which bore the signature, "A lover of fair play." There is nothing in this letter for me to answer except for me to inquire as follows:

Is it "fair play" when two gentlemen are engaged in a friendly scrap, for a third party to jump in uninvited and take sides? Is it "fair play" when two gentlemen are writing letters for publication over their own signatures, for some one to get into the debate and skulk behind a pseudonym? Is it "fair play" when you cannot answer your opponent's arguments to attack him personally as "Fair Play" does?

Yours very truly,

John Andrew Myers,
Secretary Pa. Academy.

Phila., Apr. 6, 1914.

Vezin Overlooked Evidence.

Editor AMERICAN ART NEWS.

Dear Sir:

Referring to the interesting correspondence you recently published, between Mr. Charles Vezin and Mr. Myers, Secretary of the Pa. Academy relative to "invited" works in the annual exhibition of that institution, just closed, the writer begs to call attention to an important bit of evidence which Mr. Vezin appears to have overlooked.

Richard Miller, writing to the editor of the ART NEWS from Paris, in a letter published in your issue of Feb. 21, asserts that his pictures sent to the exhibition were "invited" by the committee in Paris, and that his work does not pass before the Paris jury.

Mr. Vezin's question was "How many pictures were invited?" He does not qualify his question although Mr. Myers, in his obscure answer to his interpretation of the question considerably perverts its original intention.

How much will Mr. Myers charge to answer the question literally?

How many pictures were invited?

This means, how many pictures in the exhibition were exempt from jury judgment?

How many blue tickets were sent to the chosen ones, with the tacit or expressed invitation to send what they liked?

How many pictures were solicited by the jury?

In short, "How many pictures were invited?"

Let us get down to brass tacks.

Minerva.

New York, Apr. 9, 1914.

History of a Mihrab.

Editor AMERICAN ART NEWS.

Dear Sir:

On page 6 of your issue for Mar. 7 last, I find a notice of a "Muhammadan-Persian Art display" in which it is stated that "in it will also be shown the famous Mihrab (Prayer Niche) erected in the XIII century by Hulaga Khan, the conqueror of the Khalifate."

Can you, Sir, or any of your readers, point out to me in what way this Mihrab is famous and the authority for the statement that it was erected by Hulaga Khan, as to my mind this smacks of inconsistency?

It is recorded that Hulaga "overran Persia, pillaging and destroying its cities and massacring their inhabitants. From the Oxus to the heart of Persia every town of any importance was reduced to ruins." He sacked Bagdad and killed 800,000 of the inhabitants. The Khalif was taken away and, later on, was done to death—"to the Moslem world a catastrophe, as the Moslem world had lost its spiritual head."

When Muhammad forcibly introduced his tenets on the world he did not erect commemorative tablets to the faiths which, to all intents and purposes, he destroyed. Is it more probable that Mongol Shamanist, Hulaga Khan, would erect tablets essentially representing the Moslem faith—the faith, and followers of the faith, he was out to destroy root and branch?

Yours obediently,

B. W. Stainton.

London, Mar. 21, 1914.

Art News Wrappers Useful.

Editor AMERICAN ART NEWS.

Dear Sir:

Here is a little suggestion I would like to pass on to others. The wrappers of your valuable paper are so nice to carry one's paint brushes in. I take two always with me, one for clean fresh brushes and one for the used "painty" ones.

Cordially yours,

(Miss) Lily Everett.

Hernando, Miss., April 2, 1914.

OBITUARY.

Marcus A. Waterman.

Marcus A. Waterman, the Boston artist, died at Moderno, Italy, Apr. 2, aged 80. He was born in Providence, R. I., in 1834, graduated at Brown University in that city, spent his early years in New York and opened a studio in Boston in 1874. He was entirely self-taught, but his works were popular, especially in Boston, and he became an Associate of the National Academy and a member of the American Watercolor and Artists Fund Societies and of the Paint and Clay Club.

In 1900 Mr. Waterman went to Europe to reside, making only occasional trips home. He was retiring in disposition, as Mr. Downes says in the "Transcript," was "out of touch with modern life and society, and an original thinker and philosopher."

The work of Waterman was characterized by simplicity, feeling for nature and brilliant deep color.

Sarah M. Spooner.

Sarah M. Spooner, philanthropist, traveler and art connoisseur, died suddenly recently in Wiesbaden, Germany. She was an art critic and on several occasions loaned paintings to the Boston and San Francisco Museums. She was an ardent traveler.

George Bentham.

George Bentham, artist and book collector, died Wednesday, aged sixty. He was famed for his knowledge of porcelains and for his collections of books printed by William Morris.

An Egyptian papyrus of great value, "The Book of the Dead," is missing from the Louvre, according to a Paris newspaper.

LONDON LETTER.

London, April 1, 1914.

One of the most sensational sales of the coming season is likely to be that of the collection of Mr. Max Lyon, which will take place later on at Christie's. Not a little excitement has been aroused in art circles by the announcement, for the bronzes which it includes are particularly fine, especially the three Michael Angelos. One of these is the magnificent bronze bust which came originally from the Vatican and which was a gift to Cardinal Moccena from Pope Pius IX. There are also examples of the work of Donatello, Riccio and Peter Fischer in the collection. No doubt all the great continental buyers will be represented at the sale.

The sale of the Trauell Collection of Porcelains has not been marked by any extraordinary sensation in prices. Messrs. Amor secured for 64 gns. a flagon, overlaid with plaques of mother-of-pearl of English 17th century work, while Messrs. Wills and Simmons paid 68 gns. for a rose-water ewer and dish similarly ornamented.

"Show Sunday" Pictures.

Talk of "Show Sunday" is now in the air. At Mr. Clausen's Studio there are now several canvases ready for the Academy two of which are landscapes, painted in his customary breezy style, a third a study of a girl sewing by lamplight in a London drawingroom, and the fourth a painting of the nude, a somewhat new departure for this artist. The election of Robert Anning Bell, Julius Olsson and E. S. Prior to the Associateship of the Academy has given considerable satisfaction and it has been generally felt that the choice has been a wise one.

In the Galleries.

In spite of the somewhat prolific output of Muirhead Bone, the quality of his work does not seem to suffer, for the present exhibition of his drawings of Italy at the galleries of Messrs. Colnaghi & Obach, is altogether admirable. Some of the drawings in pencil and wash are particularly happy, for example that entitled "Outside the Lateran Gate, Rome," which is exceedingly beautiful in quality. Sir Sidney Colvin lends his pencil drawing of the Piazza, Orvieto, a vigorous transcript of an interesting scene viewed in an interesting manner.

The Pencil Society is holding its 6th Exhibition at the Paterson Gallery, and although on this occasion, there is not a great deal which calls for special attention, the exhibits taken as a whole, are of more than average merit. Randolph Schwabe's portraits are pleasing in treatment while there is very considerable strength in the portrait studies shown by James Paterson. No little temperament and sensitiveness are evinced by Vernon Hill in his drawings, entitled "Face of Yearning" and "Blind from Birth."

A collection of 25 Beardsley drawings are on view at the Ryder Galleries, covering his earliest period down to his latest. In spite of the enthusiasm accorded from time to time to his imitators, it is only necessary to study a small collection of this nature to realize how immeasurably superior a decorator Beardsley was to his followers and how infinitely more spontaneous and personal was his art. It is interesting to journey from the Ryder to the Goupil Galleries where the "London Group" are exhibiting, and to notice what diametrically opposite forms the latter-day movement in art may assume. Beardsley certainly shows no hint of losing his attraction with the passage of time, but shall we be able to say the same some twenty years hence of the "Futurists" and "Post-Impressionists?" The answer is doubtful!

Ashburnham Silver Sale.

The dispersal at Christie's of the famous Ashburnham silver eclipsed interest in every other direction so far as dealers and buyers were concerned. Some £6,000 was estimated beforehand as the probable price of the Henry VII "standing salt and cover" and as Messrs. Crichton eventually secured this for £5,600 the forecast was not far wrong. They have sold the famous piece to an English collector. A round of applause greeted the purchase by the same firm of a George I silver-gilt plain toilet service, dated 1719, for the sum of £6,100, after which other prices seemed insignificant in comparison. It is unlikely that anything approaching so magnificent a collection of silver will come upon the market for many a long day.

The sale of the Hodgkin Collections at Sotheby's this month is sure to create some

keen bidding. The large collection of Trade-Cards, Book-Plates and Broad-sides is extremely fine, while the Commemorative medals and 17th century tokens will attract all those who specialize in this particular branch of collecting.

L. G.-S.

MILAN AND ROME LETTER.

Milan, April 1, 1914.

An important picture by Caravaggio, entitled "Concerto dei Giovani" (The Concert of the Young), believed to be lost, has been found in the picture collection of Anton Piccio Lotteringhi della Stufa of Florence. An XVIII century engraving in the Uffizi Gallery, gave the clue and chance did the rest. The print represented the composition of the painting and a casual visit to the Lotteringhi collection determined the recognition when the print was compared with the painting. It now remains to be determined whether the painting is one by Caravaggio.

Milan's Theatrical Museum.

Milan possesses, in connection with "La Scala," a theatrical museum. This comprises many precious objects of classic and of mediæval and modern art in a smaller number, and was made by a private person, who sold it to Mr. Pierpont Morgan. The latter gave it to a Committee. This Committee arranged the collection in rooms adjoining "La Scala," and the museum is now



Rare Early Italian Renaissance Tapestry from the remarkable collection of Antique Textiles to be sold at auction in Silo's Fifth Avenue Art Galleries, Easter week (Apr. 13-18 inclusive). This tapestry, rich and mellow in tone, and wonderful in its fine detail, is one of the most notable pieces in the collection.

open to the public. It is interesting from the iconographic viewpoint.

Mattia Preti Exhibition.

The awakening of interest in XVII century art is more and more evident. I may consider myself one of the first to revive this art in Italy; and there are people who say that the return of interest in XVII century art has its basis in the commerce of antiquarians as the pictures and the marbles of the other epochs being about exhausted, they have recourse to those of the XVII and XVIII centuries. This is not the place to discuss the question, but I must inform you of a "Pretiana" exhibition, at Catanzaro. Mattia Preti, called the "Cavalier Calabrese," a painter rich in fancy, with a quick and bold brush, and an ardent talent, forgotten like all his contemporaries. With the awakening of interest in XVII century art, Preti has returned to notice, and his native town, Catanzaro, has confirmed his ability by an exhibition of his works. This ability resulted from the study of Correggio, Titian, Tintoretto, Paolo Veronese and Guercino, and besides, a personal touch, inclining to the tragic. The "Cavalier Calabrese," worked at frescoes and on canvas, and his works can be seen nowadays in many cities, among them Rome, Naples, Florence, Genoa and Bologna. Besides his original works, there are collections of "Pretian" paintings in Paris, Chantilly, Brussels, Madrid and Stockholm. There are also various letters of the painter, copied or photographed, as well as various publications regarding him.

PARIS LETTER.

Paris, April 1, 1914.

The annual Salon of the Société des Dessinateurs Humoristes is now on at the Galerie La Boétie, I regret to say it will not enhance, nor even sustain the reputation of the society, which is a high one. The members of the society have given us much better work in the past and it will be deplorable if the present exhibition proves to be the beginning of a decline; let us hope that it is but a temporary lapse. All artistic societies seem fated to degenerate after a certain number of years; the Salon des Indépendants, once so interesting in spite of the large amount of rubbish that it always and necessarily contained, seems to be quite on the down grade, but the Société des Dessinateurs Humoristes is only four years old and has no business to fall off so soon. In the present exhibition the drawings of Steinlen, Herrmann-Paul and Maxime Dethomas stand out above all the rest, although Steinlen is by no means at his best; but Steinlen, even when not at his best, is a master. Steinlen also exhibits a large painting of a flower-girl, which is of course strong and attractive, but I have seen better paintings from his brush. Forain, that master of pen and pencil, sends only one exhibit, a painting, clever as one would expect and pleasing in color, but what a pity it is that one of the greatest draughtsmen of our time should persist in using a medium in which he is only mediocre.

Exhibition of recently published
ETCHINGS by

AFFLECK	HOLE
BAIRD	McGHIE
EYRE	NEAVE
FARRELL	RUSHBURY
FULLWOOD	STRANG
HAYES	WALKER

RUDOLF SECKEL

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ing circumstance about the present exhibition is that his work shows constant progress; and in my opinion, his latest pictures, which show a certain evolution in technique, are the best. One in particular, a picture of a nude woman reclining, is a fine work and it is not surprising that it was sold soon after the opening of the exhibition. "Le Panier de pommes" is another picture of great beauty, which made a special appeal to me. The nine portraits show that Georges d'Espagnat has at least one quality of a great portrait painter. He knows how to express character; the portrait of Albert André, the painter, struck me as particularly fine. Albert Marque is known as one of the most accomplished sculptors of the time and has made a special study of children. Some of the busts and other sculptures of children in this exhibition are very beautiful and the life-size terra-cotta statue of a nude woman is a remarkable work. Modern as is Marque's work, it has nevertheless much of the grace of the 18th century; M. Louis Vauxcelles has called him with justice the Clodion of our time.

In the Auction Rooms.

The sale rooms have been very busy during the past week or so and the prices, although not remarkably high, have been fairly good on the whole. On Mar. 20-21 M.M. Engelmann and Baudoin sold the collection of a lady, described merely as Madame J., which realized \$29,350 for 279 lots. The prices were moderate, the Flemish 16th and 17th century tapestries, which were the most important lots, fetching prices varying from \$440 to \$2,310.

On the same day a collection of unused postage stamps, in sheets, of Labuan, Porto Rico, the Philippines and Montenegro realized \$55,920. There were in all more than eight million stamps, but they were sold in a few lots.

The second sale of Mme. Henri Menier's collection held by M. Baudoin on March 23-24 made a total of \$36,740 for 297 lots. The Flemish 16th century tapestries sold well, the most expensive having been "The Rape of Helen," for which M. Velghe gave \$2,650. At a sale held on March 25 M. Stettiner paid \$8,580 for eight Louis XVI armchairs by Courtois (signed) covered in tapestry of the period; at the same sale some 18th century silver fetched good prices. On the same day M. Lair-Dubreuil obtained \$18,000 for a collection of miniatures, M. Foune giving \$1,188 for a portrait of the Empress Josephine by J. B. Isabey, signed and dated 1806; the highest price of the sale.

On March 26 was sold the collection of the Comte de F., for which M. Lair-Dubreuil obtained \$20,220, the number of lots being not quite 150. M. Duplan paid \$7,040 for Louis XV Aubusson tapestry representing a Chinese subject after Boucher, M. Fabre being the underbidder. The Rouen and Delft faience fetched high prices. No. 50, a Rouen or Lille plate, which fetched only \$20 at the Ploquin sale in 1896 and for which the "experts" asked \$220, was hotly contested by M.M. Pape, Caillet, Vandermeersch and Weinberg and was finally carried off by M. Pape for \$780. The pictures were not important, the best being "Les Deux Cages, ou la plus heureuse," attributed to Lavreince, for which M. Arthur Veil-Picard gave \$1,850.

Robert Dell.

THE BRANDUS GALLERIES.

Since the opening of the Brandus Galleries at 569 Fifth Ave., between 46 and 47 Sts., many applications have been made for the exhibition of various select collections, but Mr. Edward Brandus states that he has such an enormous number of valuable pictures, including paintings by the early masters of the English and French schools, primitives and modern works, consigned to him by French collectors that it would be impossible to hold private exhibitions before the end of May. In the meanwhile, a visit to the new Brandus Galleries, which many people call "The Artistic Storehouse of great works of Art," will always prove interesting to amateurs, whether intending to purchase or not.—Adv't.

Pastels and Drawings.

The pastels of Gir and the drawings of Guiet are alike interesting in very different ways. Léandre is brutal as usual, but shows also as usual a mastery of his medium, which is rare in the exhibition. Poulbot's drawings of Parisian gamins have the truth and charm of all his work, the chief failing of which is a lack of variety. Tancrède Synave exhibits several admirable little pastels of the Russian ballet and Albert Truchet's large picture of a fair is the best oil in the Salon.

Among other artists whose work deserves mention are Jacques Nam, Robert Noir, Maud Squire and Ethel Mars, who is, if I am not mistaken, the only American exhibitor. One thing that strikes one about the exhibition is the thin quality of the humor, when it exists at all, for from many of the works exhibited it is entirely absent. The exhibition will remain open as usual until the middle of May. The crowd at the vernissage was so great that it was difficult to move at all.

Works by d'Espagnat and Marque.

The new Galerie Louis-le-Grand is giving an admirable series of exhibitions and, if the standard is maintained, it will be one of the most frequented galleries of modern art in Paris. At present there is a show of oils and watercolors by Georges d'Espagnat and sculptures by Albert Marque. D'Espagnat is one of those painters of talent whom M. Durand-Ruel brought to the public notice and he has won for himself a place which he fully deserves. A particularly interest-

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Club, 73 Morningside Drive—Oils and watercolors by artist members, to Apr. 14, 2 to 7 P. M. daily.

American Museum of Natural History—Sculptures, paintings and drawings, to Apr. 20.

Arlington Galleries, 274 Madison Ave.—Portraits by Antonio Barone, to Apr. 12.

Berlin Photographic Co., 306 Madison Ave.—Exhibition of works by Charles Shannon and Charles Ricketts, to Apr. 12.

Bonaventure Galleries, 601 Fifth Ave.—Sixteenth Century objects of religious art.

Braun et Cie Gallery, 13 West 46 St.—Etchings by Henry Deville, to Apr. 15.

Braus Galleries, 717 Fifth Ave.—Garden pictures by Augustus Wyatt, to Apr. 15.

Watercolors by Carlton C. Fowler, Apr. 15 to 29.

Brown-Robertson Print Gallery, 707 Fifth Ave.—Second Annual Exhibition American Etchers and Etchings by Dr. Leigh Hunt, to Apr. 20.

Carroll Gallery, 9 East 44 St.—Works by Charles Bittinger, to Apr. 14.

Charles Gallery, 718 Fifth Ave.—Exhibition of Muhammadan-Persian art, arranged by Mr. H. K. Kevorkian.

City Club, 55 West 54 St.—Cornwell "luminous" pictures, to May 5.

Miss L. Counihan, 59 East 52 St.—Collection of old furniture and period interior decorations.

Daniel Gallery, 2 West 47 St.—Oils by Claggett Wilson, to Apr. 21.

Ehrich Galleries, 707 Fifth Ave.—Works by Dutch and Flemish Old Masters.

Folsom Galleries, 396 Fifth Ave.—Photos of Panama Canal by Edith Tracy, to Apr. 14.

Watercolors by P. L. Senat, Apr. 16-30.

Gorham Galleries, Fifth Ave. and Thirty-seventh St.—Sculptures by Paul Philippe, to Apr. 15.

Goupil Galleries, 58 West 45 St.—Miniature portraits by Charles Turrell, Apr. 15 to 30; bronzes by Rembrandt Bugatti.

Herter Galleries, 841 Madison Ave.—Still-lives by Matilda Brownell, to Apr. 30.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Frederick Keppel & Co., 4 East 39 St.—Etchings by Ernest D. Roth, to Apr. 18.

Katz Galleries, 103 West 34 St.—Etchings by Edgar L. Pattison and Will J. Quinlan, to Apr. 18.

Kennedy Galleries, 613 Fifth Ave.—Lithographs by Albert Belleruche, to Apr. 30.

Knoedler Galleries, 556 Fifth Ave.—Paintings, drawings, etchings and lithographs by Whistler, to Apr. 16; Association of Woman Artists, to Apr. 20.

Kraushaar Galleries, 260 Fifth Ave.—Paintings in oil and a sculpture by Alphonse Legros.

Macbeth Galleries, 450 Fifth Ave.—Group of 50 oils by 50 American artists, to Apr. 20.

Macdowell Club, 108 West 55 St.—Seventeenth Group, to Apr. 24.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.

Montross Gallery, 550 Fifth Ave.—Modern Americans.

Municipal Art Gallery, Washington Irving High School, 16th St. and Irving Pl.—Exhibition of the Allied Artists of America, to May 1.

National Academy of Design, Fine Arts Building, 215 West 57 St.—Spring exhibition, to Apr. 27.

National Arts Club, 119 East 19 St.—Group of Western Painters, to May 2.

New York Public Library, Print Gallery (Room 321).—Making of an etching, to Apr. 30.

Stuart Gallery (Room 316).—Etchings by Frank Brangwyn and 15th and 16th century engravings—on indefinitely. Illustrations and original plates by John Leech and cartoons and illustrations by the late Sir John Tenniel.

Color etchings of New York by C. F. W. Mielzatz.

Photo-Secession Gallery 291 Fifth Ave.—Paintings and drawings by Frank Burty of Paris, to Apr. 25.

Pratt Institute, Brooklyn—Illustrations by Arthur I. Keller, to May 8.

Ralston Gallery, 567 Fifth Ave.—Paintings by Van Dearing Perrine, from Apr. 13.

Seckel Gallery, 31 East 12 St.—Recently published etchings by Affleck, Baird, Eyre, Farrell, Fullwood, Hayes, Hole, McGhie, Neare, Rushburg, Strang and Walker.

Snedecor Gallery, 107 West 46 St.—Paintings by W. R. Leigh, to Apr. 22.

Women's Cosmopolitan Club, 133 East 40 St.—Sculptures by Paul Manship, Apr. 21 to May 22.

CALENDAR—OUT-OF-TOWN.

Boston Museum, Print Department—Exhibition of Turner's "Liber Studiorum" from the Francis Bullard bequest, to May 4.

Buffalo—Albright Gallery—Works by Wm. Orpen.

Chicago—Art Institute—Annual Exhibition of the Architectural Club.

McPherson, Kansas—Etchings by George Elbert Burr.

Milwaukee—Art Society Galleries—First Annual Exhibition of Wisconsin Painters and Sculptors and Mr. Joseph Cohn's paintings by Constable, Turner, Bonington and Cox, to Apr. 14.

Montclair, N. J., Museum—Works by William Baxter Closson, to Apr. 18.

Newark Public Library—Museum Association—American etchings by Chicago Society of Etchers, to Apr. 30.

Philadelphia, The Plastic Club, So. Camac St.—Paintings, sculpture and craftwork by contemporary American artists.

Pittsburgh, Carnegie Institute—Paintings lent by Dr. Alexander C. Humphreys.

Providence, Rhode Island, School of Design—Etchings by Lester G. Hornby, to Apr. 17.

Rochester, Gillis Galleries—Oils by F. Usher DeVoll, to Apr. 16.

St. Louis—City Museum—Charles Walter Stetson Memorial Exhibition.

COMING ART AUCTIONS.

New York.

American Art Association, American Art Galleries, 6 East 23 St.—Etchings and engravings by old and modern masters from the collections of the late George B. Warren, of Troy, N. Y., and the late James B. Alexander, of N. Y. City, on exhibition until sale, evenings of Apr. 15-17.

Collection of XVI, XVII and XVIII century textiles and embroideries, to be sold the afternoons of Apr. 16-18, by order of Vitall Benguiat. The artistic and other property of the late Mrs. Julia L. Butterfield, on exhibition beginning Apr. 16 until sale Apr. 20-22.

Anderson Auction Co., Anderson Galleries, 284 Madison Ave.—Library of the late Charles E. Townsend of Staten Island, afternoons of Apr. 13-14.

Autograph letters, documents and manuscripts, including the collection of William Nelson of Paterson, N. J., Apr. 16-17.

Fine books, including selections from the library of the late James E. Pulsford of South Orange, N. J., afternoons, Apr. 20-22.

Metropolitan Art Association, Anderson Galleries, 15-17 East 40 St.—Art collection, including miniatures, porcelains, bronzes, artistic furniture, etc., consigned by Mrs. A. Brayton Ball and Mr. Taylor Hatfield, and also a collection of paintings by modern masters, on exhibition Friday, Apr. 10, to sale Wednesday afternoon and evening, Apr. 15.

Oriental art collection on exhibition from Saturday, Apr. 11, to sale Saturday, Apr. 18.

New England collection of early china glass, lacquer and furniture with rare examples of Spanish, Japanese and Persian art, on exhibition Wednesday next to sale on afternoons of Thursday and Friday, Apr. 32-24.

Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Important collection of tapestries, period furniture, rare hangings, porcelains, crystals and marbles on exhibition until sale on the afternoons of Apr. 16-18.

COMING ART AUCTIONS.

Abroad.

The Hague—Collection H. G. Tersteeg, including rare examples of old and modern masters, bronzes, etchings, porcelains and art objects, to be sold by Messrs. Bousod, Valadon & Co., 20 Plaats, on May 19-20 at the gallery "Pulchri Studio."

Munich—Collection of 2,264 Greek, Roman and Byzantine coins, Renaissance medals and plaquettes, etc., to be sold at the galleries of Dr. Jacob Hirsch, Arcisstrasse 17, May 5-8.

Paris—The Paul Delaroff collection of old masters of the German, French, English, Spanish, Flemish, French, Holland and Italian schools, to be sold on Apr. 21, at the Georges Petit Gallery.

EXHIBITIONS NOW ON.

Fifty Americans at Macbeth's.

"Selected Paintings by Fifty American Artists" is the last exhibition of the season, arranged by the Macbeth Galleries, 450 Fifth Ave., to continue through April 21. In the choice of the works shown Mr. Macbeth has surpassed even some of the unusually good exhibitions he has given the New York public this season. Certainly no contemporary show could be richer in charm or more varied than the present one. The most prominent place in the top floor back gallery is given to Albert Groll's large colorful and picturesque "Hopi Indian

Land," and its quality is closely challenged by Emil Carlsen's "Summer Day, Coast of Maine," with a beautiful sky and really waving waves and Ernest Lawson's "White Clouds," atmospheric and typically strong; and Leonard Ochtman's "New England Landscape," given a deservedly prominent place, is one of the best he has ever painted. Carleton Wiggins shows a good sheep picture and Guy Wiggins' "Twilight" a New York Harbor scene, limpid in color, is also typically good. Cecil Chichester displays a large landscape "Haytime." If any one thinks that Paul Cornoyer is always at his best in his well known street scenes, they should see his "Grand Canal, Venice," brilliant in color and full of the poetry of the locale.

Other good works are by Charlotte B. Coman, Charles W. Eaton, Guy Pene Du Bois, Ben Foster, F. C. Friesseke, Charles H. Davis, Gifford Beal, Max Bohm, Paul Dougherty, Joseph De Camp, Daniel Garber, William Howe, Richard Miller, Herman Dudley Murphy, William Paxton, Chauncey F. Ryder, Ballard Williams, Cullen Yates, A. T. Van Laer, William Ritschel, Charles W. Hawthorne, Ivan Olinsky and Xavier Martinez.

Women Artists at Knoedler's.

The Association of Women Painters and Sculptors is holding its annual exhibition at the Knoedler Galleries, 556 Fifth Ave., through April 18. The tendency toward following modern art methods is evident in many of the works, but there are no "isms" and the show throughout is sane and healthy. Many of the best women painters and a few women sculptors are represented.

Much interest attaches to the prize winning works. The National Arts Club prize given by Mr. John G. Agar for the best work in the exhibition was awarded to Gertrude V. Whitney, (Mrs. Harry Payne Whitney) for her "Fountain for the Arlington Hotel, Washington, D. C.," a large marble group ably modeled. The Emerson McMillin prize for the best landscape went to Mary Helen Carlisle, for "High Noon, California." The sculpture prize, offered by Mr. McMillin was given to Olga Popoff Muller for her "Primitive Man" and the Elizabeth N. Watrous prize of \$50 for the best figure subject was awarded to Helen W. Phelps for a beautifully modeled and well drawn nude, lovely in color and composition.

Among other good canvases shown are Helen Turner's "La Belle Creole," a work of quality; Adah Clifford Murphy's "Green Feather," which in color scheme and arrangement is thoroughly good; "Hill and Cliffs in Cornwall," by Jane Peterson; "Margaret," by Alice Schille; E. M. Scott's "Pink Roses," Julia Dewey's "Young Girl," Maud Mason's "Sunny Doorway," Clara W. Parrish's "Adoration of the King" and Ann Crane's "House Across the Street."

Edith Penman has a thoroughly good work in "Japanese Bowl" and Charlotte B. Coman's "Hudson River in Winter" is typical. Lydia Field Emmet, Cecilia Beaux, Elizabeth Sparhawk Jones, Lillian Genth, and Mary Green Blumenschein are ably represented, Clara T. MacChesney has a strong nude, and Josephine Paddock's "Black Cap" is worthy of special mention.

Other exhibitors are Agnes Richmond, Alice K. Glenn, Jeanie Gallup Mottet, Mrs. Woodrow Wilson, who shows two landscapes, Alice P. T. De Haas, Content Johnson, Mary C. Tannahill, Florence Snell, Rhoda Holmes Nichols, Ellen Emmet Rand, Susan Ketcham, Mina F. Ochtman and Sophie M. Brannan, Elizabeth Watrous and Ella Condie Lamb.

Claggett Wilson at Daniel Gallery.

Claggett Wilson, a young man who has spent considerable time studying and painting in Spain, is showing a group of his recent work at the Daniel gallery, 2 West 47th St., through April 21. The majority of the subjects are Spanish, and if at times they are faulty in drawing, they evidence close psychological study and an honest determination to obtain character. He sees his sitters with unflattering eye and paints fearlessly and with decision. "Cornelia Kes," "The Beggar Brothers," "The Old Drinker," "The Treasure Closet," and "En Fiesta" are among the most convincing canvases. There is no doubt of the young painter's promise.

Portraits by E. Gowdy Baker.

Elizabeth Gowdy Baker held an exhibition of her recent work at her studio, 135 East 66 St., last week. The works shown were a charming oval portrait of Miss Esther Nash, a sweet faced girl painted with much sympathy, and of Mrs. Henry A. Towne, a soft lavender color scheme. A group of Mr. and Mrs. Nathan D. Bill, the latter President of the Springfield Museum of Fine Arts, and Miss Ruth Wallace, daughter of a noted Springfield collector, represented in a standing pose in a gown

of pale yellow carrying a large bunch of roses. It is an effective work and notable for the character and intelligence which the artist has portrayed in the interesting face of the sitter. Last year she painted the portrait of Mr. Bill for the Springfield Museum.

Etchings by Dr. Leigh Hunt.

At the Print Gallery, 707 Fifth Avenue, Dr. Leigh Hunt is holding an exhibition of etchings, many of them new plates and also a group of his older plates. The subjects include English, Dutch, French and American scenes, executed with that sureness of touch and infused with the poetry that have long characterized his work. "Bridge in North Holland," "Night—Picardy," "Winter—Newtown," "Bingen," "Flemish Farm," "Low Tide," "Scheveningen," "Ghetto—Amsterdam," and "Constable's Trees" are among the more attractive plates.

Some Whistler Pastels.

Half a dozen remarkably fine pastels of Venetian scenes by Whistler are shown at Kennedy & Co.'s, 613 Fifth Avenue. There are scenes on the Grand Canal, "Zattere," on the Lido, bridges, and of glimpses of churches. They were made when the artist visited Venice, with a commission from the Fine Art Society, to make etchings. He left London in September, 1879, and returned in November, 1880.

Religious Art at Bonaventure's.

Apropos to the Easter season is the highly interesting display of objects of religious art now made at Bonaventure's, 601 Fifth Avenue. There is a niche of sculptured wood, four feet high, with buttresses and pinnacles, gilded and painted, and sheltering a group representing "The Crowning of the Virgin." This is German work of the beginning of the Sixteenth Century and from the Chappey collection.

A large monstrosity of bronze, engraved and gilt, with the base, decorated with the heads of cherubs and with settings of silver enamel, is Spanish, late Sixteenth Century, and from the Schevitch collection. A second monstrosity is XVIIth century Milanese, composed of a plaque, engraved on rock crystal, representing "Christ de Majesté," and from the Molinier collection. A painting on glass, "Christ before Pilate," is from the Schevitch collection, and XVIth century Italian. "The Resurrection of Christ" is a XVIth century Italian bronze from the collection of Baron Lazzaroni. A XVIIth century medallion of rock crystal is engraved in the centre with a figure of the Virgin.

April Art at Century Club.

The Century Club's April exhibition on in their Club gallery, 7 West 43 St., through April 16, comprises a number of works by well known painters. The place of honor is given to William T. Smedley's portrait of Mr. B. Aymar Sands, a sincere work; Harry Watrous has one of his problem pictures "The Dregs" a well composed and interesting canvas; A. V. Tack's "The Listener" is a work of such quality that it adds distinction to the exhibition; Carroll Beckwith's portrait head is typically well drawn and colorful; F. W. Kost displays "On Buzzard's Bay," a forceful and commanding composition.

The other exhibitors are Irving R. Wiles, W. Lippencott, Carleton Chapman, Bolton and Francis Jones, Alexander Morgan, Walter Palmer, Robert Arthur, George H. Smillie, E. L. Henry, Jules Turcas, E. B. Child, Charles Vezin, Douglas Volk and E. Wood Perry.

Miniatures at Little Gallery.

The foremost miniature painters of America are represented in an exhibition at the Little Gallery, 15 East 40 St., which will be shown until April 18. These attractive little works are full of grace and charm, notably "Mrs. Holden," by Mabel R. Welch, and "In the Nursery," by W. J. Whittemore. Others represented are W. J. Baer, Alice Beckington, Josephine Foote, Clara Howard, Lydia Longacre, Heloise Redfield, W. Sherman Potts, Mary Rogers, Maria Stream, Mary Tannahill, Helen Turner, Ella Valk, Mrs. May Fairchild, Mrs. Fairchild Fuller, Mrs. Kendall, Mrs. E. D. Pattee, Mrs. C. St. Gaudens, Mrs. E. F. Webster. The Metropolitan Museum recently purchased examples of the works of the Misses Beckington, Turner and Welch.

An exhibition of modern paintings opens today at the Montross Galleries, 550 Fifth Ave. The men represented are Childe Hassam, J. A. Weir, Gari Melchers, George Bellows, J. Francis Murphy, D. W. Tryon, Horatio Walker, T. W. Dewing, Albert Ryder, Elliott Daingerfield, J. A. Twachtman, James Preston, and H. C. Lee.

(Continued on page 8.)

CHICAGO.

There's an exuberant exhibition on at Thurber's—where ten Philadelphia artists, young women, are represented by a hundred oils. Each young woman has ten skillfully executed pictures to her artistic credit. This show is scheduled "Travel Sketches," and reveals the routes the artists traveled in search of their subjects. Helen K. McCarthy interprets Italian landscapes, and two of this country, Paula B. Himmelsbarth shows views of Greece and Austria, Edith Lucile Howard bits of Holland, Belgium, Italy, Rome, and Wales, Eleanor Abrams tells of the beauties of Bermuda on canvas, Blanche Dillaye portrays Holland and New England in landscapes, Harriet Sartain gives picturesque bits of New England, and a Rothenburg subject, Gertrude A. Lambert exalts Switzerland and adds a bit of Paris beauty, Johanna M. Boericke luxuriates in Greece and Italy, and alone of her sisters has pictures of Colorado, Lillian R. Reed portrays Florida sunsets, Adirondack and Pennsylvania mountains, and Maine forests, and Cora S. Brooks delights with paintings of the Blue Ridge country—with three dashes into Italy. This assemblage of paintings is garnering applause.

Miss Howard's Irish Landscapes.

This is Irish week, at O'Brien's—and glory for old Ireland as well. Edith Lucile Howard's forty oils of the Emerald Isle's scenery elicit enthusiastic praise. Miss Howard is the pioneer artist to make a specialty of landscapes, in this country traditional, in song and story, for beauty of surface features, coloring, and mystic atmospheric effects, in contrasting gray rain and golden sunshine. She portrays both coast and picturesque inland scenes. The Lakes of Killarney, Wicklow Town; counties Donegal, Antrim, Cork, Bundoran, Glengarriff, Kerry and others are deliciously represented.

Miss Howard is also one of the ten Philadelphia young women now "in the lime-light" at Thurber's in the "Travel Sketches" displayed. Her Irish paintings are the first assemblage of pictures of Ireland exhibited in this country.

Works by Ufer and Dawson.

The Palette and Chisel Club is exotic this week in a show of sixty-three oils by Walter Ufer, a Chicago artist who paints with the sturdy German spirit. His portraits of old people are forceful in characterization. He gives little attention to merely beautiful faces. There are a few nudes strongly painted. The pictures of the Bavarian Alps are effervescent with the blue-green of the country verdure. "Munich Model," "Melancholy Mood," "Venice," "Feeling of Shame, Nude," "October Sun, Lake Michigan," are among the best works.

Manierre Dawson has been showing some recent oils at his home, here. Dawson is an impressionist but not a radical. This collection is included in the exhibition of "post-impressionists," "cubists," and "futurists," now on in Milwaukee.

The annual exhibition of the Chicago Architectural Society is now on at the Art Institute, as is also a display of oils by Anna L. Stacey. The Meunier sculpturings at the Institute remain until April 19.

The Evanston Woman's Club, having \$500 to spend for arts, has invited an exhibition of paintings from the Artists' Guild, and the Chicago galleries, the intention being to purchase a painting for the Club's permanent collection.

Leonard, the sculptor, is modeling figures for the new Field Building.

Frank A. Werner is painting portraits of prominent Chicago women in his Pierson Street Studio.

At the Midway Studios.

The Art Institute Alumni Association recently toured the Midway studios. Lorado Taft and Mrs. Taft received the two hundred strollers. This big building is the Lorado Taft original studio enlarged into three floors of studios and an extension over the court. It is most picturesque in its entirety, quite "Quartier." The group of Chicago sculptors now sheltering in this Taft "Midway" temple of art, includes Lorado Taft, Nellie V. Walker, Leonard Cru-nelle, Frederick C. Hibbard, Kathleen Robinson, Agnes V. Froman, George Ganiere, and John C. Prusuhn. Miss Clyde Glin-tner Chandler, the Texas girl-sculptor, is executing her memorial group for Dallas, Texas, in one of the studios.

Paintings by L. O. Griffith, Charles Bout-wood, Eugene Fish Glaman, Birger D. Sand-zen, Alex Fournier, T. C. Steel, are fea-tured at the Fine Arts Shop.

A. Frederick Kleiminger will exhibit 27 oils at the Artists' Guild Gallery, Apr. 13-15. H. Effa Webster.

Phoenix (Ariz.)

Kate T. Corey held an exhibition of some 22 recent canvases, depicting the desert and mountains of Arizona, at the Board of Trade last week.

BOSTON.

There appears to be a faint gleam of hope dawning on the horizon of the Boston art-ist. It comes from the direction of the Museum and seems to point to a time, not far distant, when Boston will fall into line with other progressive cities in extending the hospitality of its local museum to its own artists. This has most emphatically not been the case heretofore, and our paint-ers have been homeless wanderers, outside their studio exhibitions, having had Hob-son's choice of plunking down from \$200 to \$300 for rental of some dealer's gallery or of remaining unsought, unhonored and unhung. If this happy result transpires, it will be owing to the generosity of Mrs. Robert D. Evans whose open-mindedness has made this broader art policy feasible. In the Robert D. Evans memorial wing of the Museum, now nearing completion, Mrs. Evans has provided twelve new galleries, in at least one of which, special exhibitions of contemporary art now condemned to entombment in the Museum's Renaissance Court may be properly hung. To quote the "Transcript": "Everyone will be glad to learn that the new galleries are to be distinctly more elegant than the pres-ent austere picture galleries; brocades, velours and similar stuffs will be used to cover the walls."

After all the experiments which preceded and followed the opening of the present museum building, it is somewhat amusing to find that the staff is returning to the old style of wall hangings which might have been recommended to it by many expe-rienced picture merchants who know all that is to be known in the art of making a picture look its best.

Five of the twelve galleries will be de-voted to American paintings, of which three will be used entirely for the work of our early artists. It is to be hoped that in the large gallery which is to supersede the Renaissance Court there will be held at least one annual exhibition of contemporary American work, and thus bring Boston up to the standard set by such cities as Buffalo, Pittsburgh, Indianapolis, Providence (but not New York), which have art museums for use.

A Possible Genius.

How surprised the neat-minded Boston connoisseurs would be to be told that a pos-sible genius is within their gates, and yet, judging from the "expert" testimony of some local art critics, this fact is more than hinted at in the case of Charles Emile Heil. One writes: "Mr. Heil's art is unique, in-dividual and so sensitive and intimate in presentation and technique that he is com-parable to Hokusai and Hiroshige, rather than to any other artist, modern or an-cient." Charles Hovey Pepper says of him, "His work is exquisite, in perfect taste; reserved, yet choice in color, unexpected and delightful in composition, elegant in style. He is a draftsman of surety and knowledge." Another barking critic says of Mr. Heil's pictures: "They are invariably decorative in facture, naturalistic in fact."

This painter's work is now in the artistic Brooks-Reed Gallery, and consists of a large number of bird studies, with a few landscapes, some black subjects and snow scenes.

In the Galleries.

In the Copley Gallery, Alfred Smith ex-hibits 13 well-executed portraits, and in the smaller front gallery, Marion L. Peabody has a collection of pastel portraits and wa-tercolors on exhibition.

Etchings by A. A. Blum—of Boston sub-jects—and "New England landscapes," by Abram Molarsky, with the Dodge Mac-Knight watercolors, fill the three galleries at Doll & Richards.

There has recently been placed on ex-hibition in the Fogg Museum at Harvard, a number of rubbings from English monu-mental brasses, presented by Mrs. George Fiske in memory of her husband, '72. These make an interesting display, and show the rare decorative ability of the Gothic work-men. Mr. Joseph A. Blake has given the University an oil portrait of General Joseph Hayes, '55, and Rev. A. Humphreys has presented a crayon portrait of Captain Thomas B. Fox, Jr., '60. They will be placed in Memorial Hall.

The Copley Society having lived through both favorable and adverse criticism on its recent exhibition of "Portraits by Living Painters," is now occupied with prepara-tions for a Chinese fête, to occur on Apr. 24, the decorations to be made by Joseph Landon Smith.

John Doe.

New Orleans.

The recently inaugurated plan for a pa-tron list of contributors to an emergency fund for the Delgado Museum for sudden calls for the acquiring of art works, received quick response from the public. Already donations have been received, totaling \$285. One of the porcelains from the crafts ex-hibition of Adelaide A. Robineau, has been added to the permanent collections of the gallery.

PHILADELPHIA.

The Artist's Guild is featuring paintings by Lucie Hartrath, Annie L. Stacey, Ardolph Shulz, Christian Abrahamsen, Pauline Pal-mer, Jessie Benton Evans, Charles Francis Brown, John F. Stacey, Adam Emory Al-bright, Alfred Juergens, Frank Werner and Marie Blanke, among others.

The Palette and Chisel Club has in line a collection of paintings by members, many of whom are familiar exhibitors in American shows in all the large cities of the United States. The bronze medal for the most meritorious work was awarded to W. Victor Higgins for his group of landscapes. His "Market Place at Bruges" won first ap-proval of his group. R. F. Ingerle won the associate membership prize with his paint-ing, "Down in the Ozarks."

That the University of Pennsylvania is taking an interest in art matters is very dis-tinctly seen in subjects of many of the courses of lectures now being delivered in Houston Hall and the Museum. Among the most interesting have been the illustrated lecture on "The Dawn of Art," by Professor George Grant MacCurdy of Yale, treating of the recent remarkable discoveries of paint-ings and sculpture on the walls of caves in the Department of Ariège near the Pyrenees mountains. A course of illustrated lectures on Egyptian art by Professor Max Müller, another course by Professor James H. Breasted of the University of Chicago upon the same subject of art of ancient Egyptian and finally a lecture on "Japanese Art," by Professor Washaru Anesaki of the Imperial University of Tokio.

At the Sketch Club are paintings by Everett L. and Maude D. Bryant, for the most part color studies and decidedly Japanese in spirit.

The Plastic Club has issued a pamphlet suggesting its hall as a suitable place for exhibitions of contemporary work in sculp-ture, painting and craftwork by non-mem-bers, during the season, from Oct. 1 to May 30.

At the last Fellowship meeting held in the Academy last week, Emile Carlsen spoke informally on "The Mechanics of Painting."

A half-length oil portrait of ex-Mayor John E. Reyburn will be added to the gal-ery of portraits of former Mayors in the mayoralty reception room at City Hall. The portrait is by Albert Rosenthal.

Councils two years ago appropriated \$1,000 for an oil portrait of the late Mayor, and this is the price to be paid the artist if the Rosenthal example is chosen by the art jury. Mayor Blankenburg, it is ex-pected, will send to Councils at an early date a message recommending a similar appropriation of \$1,000 for an oil portrait of ex-Mayor John Weaver, and the art jury will be asked to pass judgment upon a small oil portrait of Robert T. Conrad, Mayor from 1853 to 1855.

Frank J. Ballinger, superintendent of the Academy, died Mar. 25, at his home, West-mont, N. J., age 54.

The "Apotheosis of the Ballet Girl" is probably the proper name to give to Louis Kronberg's exhibition of 20 pictures at the McClees Galleries. The graceful danseuse is represented in many poses, never con-strained and under varying effects of illu-mination just as really happens on the stage and behind the scenes. Beautiful color schemes in the costume, worked out in some cases with oil and pastel on the same canvas, give remarkable interest to the re-sults from the point of view of technique.

The desire of a Chinese student to com-plete his education has enabled the author-ities of the Museum of the University of Pa. to purchase a collection of Chinese bronzes, taken from one of the temples in Southern China where they have been in use for about 3,000 years. The collection includes a Sung temple vase and a Chon incense burner.

The plans for the construction of the new Municipal Museum have been halted tem-porarily owing to the declaration of the Supreme Court, that the Loan Bill author-izing the city to borrow the amount neces-sary for this purpose was unconstitutional. The grading of the site, however, is still proceeding. Eugene Castello.

Portland (Oregon)

The more important art exhibition of the year will be shown at the museum in April. It will consist of a collection of nearly 100 paintings by the artists now engaged on the mural decorations for the Panama-Pacific exposition. The list of contributors includes some of the best known painters in America. Jules Guerin, Childe Hassam and Robert Reid will be represented by sev-eral beautiful decorative portraits and fig-ure subjects.

The other artists who will contribute are Frank U. Dumond, Frederick M. Dumond, Frank Brangwyn, Edward Simmons, Charles Holoway, William De Lefwich Dodge and William H. Bancroft.

The exhibition of works by local artists, which closed at the museum March 28, was the best local exhibition thus far held at the museum.

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A group of still life paintings by Matilda Brownell are on view at the Herter Gal-leries, 841 Madison Ave., through April 30. The work of this clever artist is notable for its individuality and good taste in choice of subject. The present showing is far in advance of her former work.

Statement of the Ownership, Manage-ment, Circulation, etc., of the AMERICAN ART NEWS, published weekly from Oct. 15 to June 1—monthly in mid-June, July, August, September, at New York, N. Y., required by the Act of Aug. 24, 1912.

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JAMES B. TOWNSEND, Editor.

Sworn to and subscribed before me this 27th day of March, 1914.

JOHN BURLINSON,
Notary Public, New York Co.
(My commission expires March, 1915)
(SEAL)

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Auction Sales in Munich

A valuable collection of Greek, Roman and Byzantine Coins, Renaissance Medals and Plaquettes, Coins and Medals of Wuertemberg, formed by a well-known German Art Collector, 5th to 8th May, 1914. Illustrated Catalogues with 60 Plates Mks. 25.
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EXHIBITIONS NOW ON.

(Continued from page 4.)

W. R. Leigh at Snedecor's.

William R. Leigh is showing a group of nineteen Western paintings at the Snedecor Galleries, 107 West 46 St., through April 22. The artist has long since won a reputation as a dramatic painter of scenes and customs of the far West.

Frank Burty at the Photo-Secession.

The present show at the Galleries of the Photo-Secession, while very conservative in comparison with some of the recent offerings of Mr. Steiglitz, nevertheless represents still another phase of ultra modern art in Paris, and the average visitor, not being bothered with futile efforts to analyze what it is all about, will find it of more than usual interest. Some thirty-six oils, watercolors and drawings by Frank Burty, of Paris, will be on view until Apr. 25. They embrace a wide variety of subjects, all handled with the characteristic simplicity and sparsity of color of the modern movement, and remarkable for their feeling of solidity.

WITH THE DEALERS.

Mr. Maurice Denhof, who has been at the Plaza Hotel for some months, sailed on La France for Paris, Wednesday last.

Mr. A. S. Drey, of Munich, and son, who after a stay at the St. Regis, made a tour of the principal galleries of the country, have returned to Munich.

Mr. F. Kouchakji, of Kouchakji Frères, 719 Fifth Ave., recently sailed on the "Olympic," for Paris, when he will attend the wedding of his sister, Miss Angele Kouchakji, to M. Marcel Frochot, draughtsman, at the Ministry of War.

Mr. Fritz Steinmeyer, of Bohler & Steinmeyer, 34 West 54 St., accompanied by Mrs. Steinmeyer, will sail next Thursday on the "George Washington" for Paris.

Mr. H. Van Slochem, of 477 Fifth Ave., left on the "France" last Wednesday for Antwerp, Belgium.

Mr. A. Preyer, of the Hague, who recently returned from Chicago, where he held an exhibition of fine old and modern pictures in the Reinhardt Galleries there, sailed for home on Tuesday last.

Mr. Berenson's "Still Hunt."

Mr. Bernhard Berenson and Mrs. Berenson have sailed for Paris, and will go to their Florence villa for the Spring months. Mr. Berenson's visit here was unusually prolonged for him, and during his stay he inspected and in several instances "expertised" some of the best known collections in the country, notably that of Mr. Henry Walters, of Baltimore. In this collection he carefully studied and reported to Mr. Walters on the Mazzantini pictures. Mr. Berenson's visit was so quietly conducted, and so careful was he to avoid any possible publicity as to his movements, that it is amusingly alluded to, among collectors and dealers as a "Still Hunt."

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ART AND BOOK SALES

Benguat and Butterfield Sales.

The American Art Galleries announce for the afternoons of Apr. 16-18, a sale of XVI, XVII and XVIII century textiles and embroideries, including old velvets, brocades, tapestries, laces, draperies, etc., by order of Vitall Benguat.

The artistic and other property contained in the residence of the late Mrs. Julia Lorillard Butterfield, widow of the late General Daniel Butterfield, will be on exhibition at the American Art Galleries, beginning Thursday, Apr. 16, until the sale on Monday-Wednesday, Apr. 20-22.

Important sales are announced in the book and print department of the American Art Association for the evenings of Apr. 15-17, when the G. B. Warren collection of etchings by Axel Haig and other masters will be sold, together with the collection of etchings formed by the late James A. Alexander, including examples by Whistler, Zorn and other noted etchers.

Oriental Art at Anderson's.

A small but interesting collection of Oriental Art will be placed on exhibition in the Anderson Galleries today, to be sold Saturday afternoon next, April 18. The collection embraces jade snuff-bottles, bronzes, ivories, table screens, and ornaments.

Townsend Library.

The library of the late Dr. Charles E. Townsend of Staten Island, who was murdered by an insane man, a few years ago, will be sold at the Anderson Galleries on Monday-Tuesday afternoons next, April 13-14. The collection is notable for the large number of books on Gothic architecture, including items by John Britton, A. Pugin, John Carter, Robert Billings, and other authorities. The copy of Britton's Cathedrals is on largest paper with proofs of the plates.

Art Objects and Paintings.

Miniatures, enamel boxes, porcelains, mirrors, torches, and other art objects consigned by Mrs. A. Brayton Ball and Taylor Hatfield of New York will be sold by the Anderson Galleries; also a collection of oils and watercolors by European and American artists, on Wednesday afternoon and evening next, April 15. The collections are now on exhibition.

Alexander Sale.

A total of \$10,234 was realized for the Alexander Library at the American Art Galleries, April 3-4. The top price was \$810, paid by Fred. Morris for a third folio of Shakespeare's plays.

Lambert Sale.

The sale of the Lincoln relics, composing Part 4 of the library of the late Major W. H. Lambert, of Phila., at the Anderson Galleries, Apr. 2-3 realized \$6,005. A duplicate of the Thirteenth Constitutional Amendment, signed by the President, Vice-President, and the Members of Congress, brought the highest price, \$300, paid by G. D. Smith.

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The Charter of the V. G. Fischer Art Co. has expired by limitation, the Galleries, 467 Fifth Ave., have been closed. Mr. Victor G. Fischer will in the future attend exclusively to the completion of the collections of his patrons and friends and as art expert.

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Autograph Letters, Documents and MSS.

One of the most important sales of autograph letters, historical documents, and MSS. of several years is scheduled by the Anderson Galleries for Thursday afternoon and evening and Friday afternoon next, April 16-17. Four autograph letters of John Eliot, apostle to the Indians, written in 1652-57, and the Mayflower "invoice" of 1653 describing goods consigned to him, are of the utmost rarity.

Old Masters at Christie's.

Old masters, the property of the first Earl of Ellenborough, deceased; Arthur M. Wilson, and others, were sold at Christie's April 2.

A "Portrait of Miss Mary Ruck," by Romney, brought \$15,750 from the Agnew's who also obtained for \$9,185 "The Landing Stage," by S. Van Ruysdael. For \$9,185, Agnew obtained a "Portrait of a Lady," by the painter of the "Death of the Virgin."

"The Death of a Saint," school of Simon Marmion, went to Huggins for \$11,125, and Charles paid \$7,610 for "The Madonna and Child Enthroned," school of Memling.

"A Hilly Bay Scene," by G. Morland, brought \$1,310 and "A View on the Brent, Near Brentford," by Turner, realized \$2,100, "A View of Rhein-on-the-Ems," by J. Van Goyen, \$4,460, and "A View of the Valkenhof at Nimeguen," \$1,260.

"Portrait of George Medley, Esq.," and "Portrait of Mrs. George Medley, nee Paul," pastels by J. Russell, sold for \$1,050; "Madonna and Child with Saints," by Giovanni Bellini, from the collection of Lord Dudley, 1892, \$3,570; "Portrait of John Honeywood, Esq.," by G. Romney, \$1,680; "Head of an Old Man," Rembrandt, \$4,305; "Portrait of John, Second Earl of Upper Ossory," by Reynolds, \$4,200; "Portrait of a Lady," by Juriaen Ovens, \$1,575; "Portrait of a Gentleman," by Raeburn, \$2,835; "Portrait of a Gentleman" and "Portrait of a Lady," by G. Van Honthorst, \$1,100; "A Flute Player," Frans Hals, \$2,520.

A "Portrait of a Gentleman," by Paris Bordone, sold for \$2,520; "The Adoration of the Magi," by Jerome Bosch, for \$11,025; "Emperor Maximilian I., as One of the Magi," school of Cologne, left wing of a triptych, \$4,460, and "Portrait of Emperor Maximilian I.," school of Dürer, from the Northwick collection, 1859, \$1,415.

Reuling Portraits Sold.

The sale of the early American portraits and pictures owned by Dr. George Reuling, of Baltimore, and which are well known to collectors, at the Merwin Salesrooms Tuesday evening last, resulted in the small total

of only \$8,325 for the portraits and the three landscapes and compositions offered. The attendance was small and the bidding slow. The clou of the collection, the well known full-length standing portrait of Washington at Princeton by Charles Wilson Peale, a picture that has long been held at \$15,000, was announced as sold for \$4,000. A miscellaneous lot of old and modern oils, announced as from a collection in the South, was sold after the Reuling lots and ran the sale total up to \$9,342.

The list of the Reuling pictures, with artist's name, title, buyer's name, when obtainable, and announced sale price follows:

Neagle, J., "Portrait of H. Clay," J. Fenning...	\$ 390
Stuart, G., "Portrait of Rev. Dr. Muhlenberg," G. D. Smith, agt.	65
Peale, R., "Portrait of H. Clay," J. Fenning...	530
Stuart, G., "Portrait of the Earl of Dudley," Dr. Staab	500
Jarvis, J. W., "W. Clark, the Explorer," Geo. D. Smith	190
Peale, R., "Mrs. Chew," G. D. Smith	100
Rothermel, P. F., "The Launching of the Brigantine," C. Ray, agt.	150
Trumbull, J., "Portrait of Gen. Washington," J. Fenning	725
Peale, C. W., "Portrait of Gen. A. Jackson," Geo. D. Smith	725
Stuart, G., "Portrait of Miss Phillips," C. Ray, agt.	200
Trumbull, J., "The Battle of Bunker Hill," Geo. D. Smith	750
Peale, C. W., "Gen. Washington at Princeton," C. Ray, agt.	4,000
Total	\$8,325

Coming Foreign Auctions.

There is to be sold at auction at Munich on May 5 and following days, at the establishment of the "expert," Dr. Jacob Hirsch, a remarkable collection of 2,264 Greek, Roman and Byzantine coins, Renaissance medals and plaquettes, coins and medals of Wurtemberg and numismatic books left by a well-known German collector. The illustrated catalog contains 60 plates, reproducing in photogravure, coins, medals and plaquettes.

In Paris there will be sold at the Georges Petit Gallery on Apr. 21, the Paul Delaroff collection of old masters of the German, English, Spanish, Flemish, French, Holland, Italian and Swiss schools. The auctioneers-appraisers are M. Lair-Dubreuil, and Camille Doublot, and the "expert," M. Georges Sortais.

The remarkable collection of paintings formed by H. G. Tersteeg, will be sold at auction by Messrs. Boussod, Valadon & Co., 20 Plaats, The Hague, Tuesday-Wednesday, May 19-20. Included in the collection are examples of Israels, Maris and other old and modern masters, watercolors and drawings, bronzes, porcelains, engravings, etchings, books and art objects. The sale will be held at the gallery "Pulchri Studio," The Hague.

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